THE MOORE COLLECTION.

A VALUABLE GIFT TO THE METROPOL-ITAN MUSEUM OF ART.

Tonderful and Benutiful Objects in Antique Giass, Porcelnia, Pottery, Enamel, Lacquer, Bronze, Brass, Iron, Wood, and Ivory Carvings, Basket Work and Tanngra Pigurines-The Results of Thirty Years of Intelligent Collection by the Late Edward C. Moore Placed at the Service of the Art Student and the Public.

There is a certain unique interest in a collection of art objects made by an artist for his pleasure and the development of his artistic taste. It is of necessity individual. And, to start with, that is what may be said of the collection of antique glass, percelains, pottery, enamels, and inlaid metal work of various tribes and times, got together in the course of thirty years of study by the late Mr. E. C. Moore, and bequeathed by him to the Metro-

This is not an aggregation of what are called collector's pieces, acquired merely to complete some chronological series or historical order or collected with a single idea of getting together the most perfect or costly pieces. Mr. Moore had other motives in setting



PERSIAN ENAMELLED GLASS CUP. about the work. As a silversmith he had to do with the beauties of form and decoration, and it was in the pursuit of his art that he desired to study the noble shapes handed down to us in the pottery and skilful handiwork of the earliest designers. It was perhaps thirty years ago that he first began to look beyond the conventional patterns of that day for ideas. He bought objects as they came to his hand, in different lines, at one time devoting himself to Japanese and Chinese porcelains, whose spirit he absorbed. Then he turned his attention to old Persian wares, and so by degrees became interested in old glass and lustre porcelains, in which the collection that he has left is especially rich. As increased opporcame to him he travelled widely abroad, and in the course of the past ten or fifteen years added some of its finest specimens to his already large collection.

Edward C. Moore was born in this city in 1827, and died at his summer house, at Hastings-on-the-Hudson.in Augustlast. His father. John Moore, was a not-

time, and Mr. Moore learned his craft, which with him was to develop into an art, in his father's shop. In 1851. on his father's retirement, he succeeded to the business. Before that time an arrange ment had been made by which the firm of John Moore & Co. was to manufacture silver ware solely for Tiffany

ENAMELLED GLASS MOSCUE & Co., and in 1898 the entire plant owned by Mr. Moore was acquired by Tiffany and became a department in that business.

Increased facilities enabled Mr. Moore to bush and develop this branch of the business, and he made many improvements in manufacturing processes. By study, observation, and travel he became an acknowledged artist, and his work in the precious metals won him a wide reputation. At the Paris Exposition in 1867 his exhibit of silverware received a gold medal. Another medal was bestowed upon his exhibition at the Centennial in 1876, and at Paris in 1878 a special gold medal was bestowed upon Mr. Moore and the decoration the Legion of Honor was conferred upon Mr. Tiffany. In 1880 Mr. Moore also received this same mark of distinction from the French

At his death Mr. Moore left his admirable and beautiful collection to the Metropolitan Museum of Art, to be kept intact in a gallery of its own and to be known by his name. The



HISPANO-MOORESQE PLATE-BLUE LUSTRE. work of dismantling the gallery in Mr. Moore's house, at Madison avenue and Thirty-seventh street, where the collection has been kept in most beautiful arrangement, has begun already under the direction of Mr. E. C. Moore. Jr. The cases will be unpacked and their con tents arranged temporarily at the museum in the course of the usual spring housecleaning there, and it will be some two months before the collection may be opened to the public. New cases must be made for its display, and for the present it will be placed in the south eastern corner of the museum in the small room heretofore occupied by bronzes and some other art works in metal. When the of the museum, now building, is completed, the Moore collection will be placed there in permanent quarters, where the exquisite objects in iridescent glass and the lustre porcelains may be shown in cases open upon all sides, in order to admit the light that is necessary to a satisfactory view of their

No catalogue has ever been made of this collection, but the mere list of objects made for Mr. Moore's conven-

ience in the course of a quarter of a century of collecting includes nearly 4,000 pieces. Many have been weeded out from time to time, and many other objects which were bought for the decoration of his own house are not included in the gift to the museum, which comprehends somewhere be tween 1,600 and 1,700 pieces. As displayed until recently in large mahogany cases around the walls and

TELLOW PERSON PLAGON skylighted gallery atthe centro of the ched to Mr. Moore's residence, the ancient

fron, presented a most beautiful effect, which, it is hoped, may be restored in the arrange-ment of the objects in the museum. In the cabinet devoted to Persian wares especially the color effects were simply splendid, while in an adjoining case the cinerary urns flashed with most beautiful iridescence; storied urns, indeed, as the esteemed Omar Khayyam phrases it:

That stood along the floor and by the wall; And some loquacious vessels were; and some

Listen'd, perhaps, but never talked at all. It is a somewhat perplexing task to undertake to describe a collection so varied as this in objects and forms, so indescribable in beautiful glazes and brilliant colors. The outline drawings herewith printed will serve very well to illustrate the forms of some of the chief objects, but the color that can not be represented is in most cases quite as essential as the form in giving any idea of the beauties of some of these remarkable objects. To give a hint of the scope of the collection some headings may be given from the list of objects which accompanies them to

list of objects which accompanies them to the museum, from which the catalogue must be made eventually. There are, for example, specimens of antique Roman, Cyprian, Etruscan, Merovingian, Venetian, Persian and Arab, German a nd Spanish glass; Chinese and Japanese pottery; Hispano-Moresque, Rhodian, Damascus, and Persian pottery; Corean porcelain; Chinese glass, jades, and crystals; an unusual collection, both in number and quality, of Tanagra figurines; Sar-

tale: an unusual collection, both in number and quality, of Tanagra figurines; Saracenio metal work of the twelfth and thirteenth centuries; Porsian. Turkish. Cashmore, and sword guards: inros and netsukis wood and twory carvines, lacquers, and Japanese basket work, Persian lacquer, Oriental jewelry, and old French and Venetian inials straw work of 200 years ago. Besides all these objects there are included in the gift to the museum some 500 books on art, nearly all of them richly illustrated and some very rare.

Terhaps the gem of the collection is in the cabinet of early Persian and Arab enamelled glass. It is a famous cup of slightly tinted buff glass, decorated in gold and blue and white enamel, with badges and an intricate pattern of conventionalized hounds, and an Arab distich in colored enamel. This is in fact a unique object, in that it is the earliest known dated specimen of Arabian glass. It was formerly in the Schefer collection, and bears the armorial device of Berdr-el-Din-ed-Dhahery, commander of the troops of the Sultan Bibars, who died in 1277. The cup stands upon a teak wood stand and is itself about eight inches in height. In this same cabinet is a mosque lamp of archaic type of the thirteenth century, suspended by chains. It is of white glass with blue and white enamel inscription. Next in fame, artistic perfection, and exclusiveness to the enamelled cup is a large and beautiful vase of Arabian glassware, which reigned supreme as essentially artistic and original until Venice came into the field in about the fifteenth century, with her remarkable productions, in her turn to give way three or four centuries later to the German and Flemish artists.





OLD PERSIAN AND RHODIAN GLASS,



A group of smaller urns and ewers in this same remarkable iridescent glass includes a vase with a small handle, from Cyprus, a Cyprian pitcher, and a small Reman vase in yellow glass, fluted or pinched, with a woven glass zig-zag decoration in green about the neck, and gleaming with the iridescence of glass decay.

The Greek amphora, which is shown in the accompanying drawing, is supposed to be of the fifth century B. C. Here is age for you. It



BOMAN AND CYPRIAN IRIDESCENT GLASS. ROMAN AND CYPRIAN INIDESCENT GLASS.

is decorated in the Pompeilan manner in black, with the figures of two Satyrs with a large wine jar between them, done in old red. On one side stands a small Roman glass ewer, with twisted spiral handle and blue threads about the neck, and on the other side a large bottle in the caraffe form, in glass, upon the surface of which is a brilliant play of color. The specimens of old Venetian, Persian, Rhodian, German, and Spanish glass are numerous and beautiful in form and color. By reason of the transparency and delicacy of



PERSIAN TILES, PLAQUE, AND LAMP.

Not to attempt anything like a classification of objects in enumerating them, but taking the more striking pieces as they come in cabinets, a wonderful plate about twenty inches in diameter may be mentioned. It is ornamented in direular bands in blue and buff with a blue metallic lustre. Two other plates of the same period of Hispano-Moresque pottery, and of about the same size as this, are decorated in convential designs in buff, one with boss in the centre, with an eagle, and surrounded by a band of daisies, having a bright gold justre, and the other with ruby lustre. A small plate on the same shelf is of the fourteenth century.



No cabinet in the whole collection as it stood before being packed for removal to the museum was so brilliant in color as that which contained the Fersian porcelain and pottery. A number of the specimens are reproduced here in black and white, but in no other department do the illustrations seem so inadequate as in this beautiful display of chromatic harmonies. There are bottles, vases, plates, and tiles in various glasses and decorations, which, when seen altogether, combine to produce an effect like that of sunlight coming through a richly stained glass window. For example, a falence flagon of the fifteenth century, citron shape, with long taper neck, is of a most charming orange yellow color, with blue lines marking the fluted segments and covered with a gold lustre. Birds and animals enter into the decoration. Another beautiful flagon is of white falence with brown iridescent decoration on white ground. RUBY AND SILVER LUSTRE-HISPANO-MORESQUE



There is a very rich group of bottles here together of a deep blue, and of lezenge or conventional patterns in design. One of them has
a brown lustre over the glaze and another a
copper lustre on blue ground. They are of
beautiful form and of very rich, deep color. A
curious old Persian hanging lamp is not only
of very odd shape, but is an example of wonderful color. The top of the lamp is in the
form of an owl's head.



PERSIAN OWL LAMP.

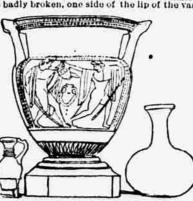
A very striking vase is high and ovoid in form, and with a blue and white decoration on a brown body, and with an Arabic inscription in white, the lines of which contribute greatly to the grace of the decorations.

There are some beautiful tiles, placques, and porcelain lamps besides. There is a large white placque with blue and green decorations, a lamped brown and blue decoration, and a splendid large tile with inscription in relief in brilliant blue metallic lustre. Another tile in the same group, which is here illustrated, is in Persian polychrome ornament, representing a mounted warrior, of a type very like the Chinese.

There is nothing more interesting to the antiquarian in the whole collection than the

shown. Many of them are iridescent, and the bulbs and slender necks are twisted and fluted, and sometimes most elaberately decorated. In color they are of greenblue, amber, rose, and copper, Many of the flasks, bottles, and vases, too, are of a

decoration it is not possible to do more than suggest the forms of some of these objects in the illustrations. Two groups of old Venetian glass may be given as representing some of the gems of the collection. They represent the work of the sixteenth and seventeenth centuries. A beautiful vase, that unfortunately is badly broken, one side of the lip of the vase



GREEK AMPHORA, FIFTH CENTURY B. C. being gone, is decorated in gold and enamel with raised rosettes and masks and etched designs. A deep blue glass goblet bears a band of conventional design in gold with pearl enamel beads. This may be Bonemian. A rich blue goblet is etched and decorated with gold, while next it stands a long-necked bottle in most delicate blue.



OLD VENETIAN GLASS, In the other group here reproduced in out-line is a curious bowl with whiri decorations, gilded and enamelled, and in the centre what appears to be the Papal coat of arms in color-ed enamel. Another bowl is of pearl enamelled glass, and there are many other exquisite plates, cups, and bottles, fluted, opales-cent, encrusted, otched, painted, and gilded with great delicacy and beauty. In the Spanish glass in the same cabinet are many pieces in wonderful greens, blues, and grays.



In the pieces of Persian glass of 200 and 300 years ago are some remarkable and unusual forms. They are very graceful and lovely. The most striking objects, of course, are the odd swan-necked rosewater bottles of about the last century, a group of which is here

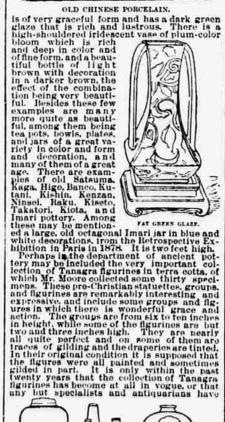




ably rich, soft, fat, irriverse and secont glaze is a vaso, the form of which is shown in the illustration, but the bold relief decoration under the glaze of which is merely indicated. The slender handles fall gracefully from the neck of the vase to the flaring sides of the square bowl. The color is almost like that of jade. A long-necked bottle of Japanese pottery



OLD CHINESE PORCELAIN.





PEACH-BLOW PORCELAIN.



JAPANESE POTTERY



very beautiful. of a "Woman Before a Fountain." a "Satyr and Nymph." and a melancholy tableau of "Charon and His Bark." in which a charming young woman holds back. reluctant to accept her companion's invitation to go alward the fateful ferry. Among the smaller figurines are a young girlieaning on a column:

"The Muse of Lyric Poetry." wearing a gilded wreath, a pink chiton and pale-green himation with gold border: "Victory." craped and crowned, with wings in blue and gold: "Thaila." holding in her right hand a mask of Silenus and wearing a golden wreath. "Minerya." wearing a Corinthian helmet and pink peplon, and in her left and pink peplon, and in her left an apple; a "Bacchante Holding a Golden Bowl" and "Mars" with an oval shield on his left arm, in his right hand a lance. The face is beardless, and the helmet is ornamented with palm leaves in relief. There is a head of Medusa in relief on the helmet. There is a small figure of "An Archer," wearing a cloth about his loins, the right leg advanced, and the left arm extended, in which evidently was held a bow. There are also a torso of a wrestier, one of Hercules seated, another of the back of Bacchus, and a bas relief of the head of Hercules wearing, a wreath and with a decided expression of grief in the face.

The collection of ancient metal work is very interesting, and will prove a great delight to the student of dosign. There is a fine lot of pieces of Saracenic metal work of the twelfth and thirteenth centuries, and Persian. Turkish, Cashmere, and Indian metal, besides the beauty of form of these pieces, the porton of ancient metal work is very interesting, and will prove a great delight to the student of dosign. There is a fine lot of pieces of Saracenic metal work of the twelfth and thirteenth centuries, and Persian. Turkish, Cashmere, and Indian metal, besides the motal work of the subject of the beauty of form of these pieces, the patient labor that is represented in the minute and elaborate designs made by inlaying silves and gold wires in beauty of

ed in the minute and elaborate designs made by inlaying silver and gold wires in bases of brass and iron is impressive in these modern days of mechanical achievement. It would appear that nothing could be more delicate in detail nor more beautiful of its kind than these specimens of the early art of the metal worker. The blending of silver, gold, and copper with brass and iron, too, is most lovely in its color effects. There are bowls, caskets, candlesticks, pots, fluted vases, pipes, basins, and incense vessels. Here is a rare brass plaque or tray with flaring, fluted rim, and in-laid with silver wire in designs of wonderful intricacy and beauty. Two large pots, one with handle and spout and the other with a a single handle, are decorated in iniaid bands of rich conventional designs. There is an Arab casket of the twelfth century, long and with rounded ends in brass, and with arabesque and silver and incised ornament. A bowl of brass inlaid with silver and a beautiful vase in iron damascened with silver are remarkable examples of this ancient and beautiful art.









wood and ivory carvings, mother-of-pearl inlays, and lacquers. In these dainty pieces are
the most wonderful examples of the skill and
fancy and taste of these remarkable artists.
Figures of men and women, bassis, reptiles and insects, loaves, and flowers,
are represented with marvellous minuteness and fidelity. One novelty in the collection is a box formed of the dried and
hardened skin of an orange, which has turned
to a dark, rich brown in color, in which iinlaid in gold and mother of pearl a wonderful
dragon fry. On the ivory cover that fills the
aperture from which the pulp of the fruit was
removed are two carved figures, seated at a
game of checkers. Besides the Japanese
swords there is a small collection of antique
arms, damascened knives from Malay, darts
from Burmah, and Persiau daggers with ivory
hilts, inlaid with gold and silver, and African
knives.

In the jeweiry, belts, and girdles collected
by Mr. Moore are objects of barbaric splendor to whose forms our modern dames, no
doubt, owe many of the designs in gold and
silver and precious stones with which they
are wont to adorn themselves. There are Butgarian and Albanian bracelets, from India
silver girdles, necklaces, ear drops of beads,
coral, pearl, and glass, tiara, armlets and
chains from Herzegovina, Turkey, and Hungary, old French chatelaines of sawed iron

and steel, gold ornaments from Chiriqui, and garters from Tunis. There are Syrian breast girdles of filigree metal, Persian, Bulgarian, and Romanian beits and clasps. Turkish beits and cointure from Armenia.

There is one part of the Moore collection that will be something of a novelty te most visitors of the museum, and that is the wonderful pieces of old French and Venetian straw mosaic of 260 years ago, and Japanese bamboo basket work of the early period. These objects are very rare and very interesting to the artist student, and Mr. Moore always took great pride in the fact that he was almost the first person in the United States to appreciate and to collect the early basket work. For a long time no one else seemed to have discovered the beauties in form and intricate weaves and harmonious blending of soft colors in these wares which now in themselves form a treasure for any museum which seeks to instruct the students of industrial art.

In the Japanese basket work are found all the lovely forms of vases, cups, trays, and caskets which are known to the worker in bronzes and precious metals. Some of the pieces are lacquered in gold and colors and in others are found the diaper patterns in the weaves which are the foundation of so much decorative design. The Venetian and French straw mosaics are wonderful compositions in design and color, in which the minutest bits of colored straws are employed to produce beautiful patterns and harmonics.

Included in the gift to the museum, besides the books already mentioned, are a lot of beautiful patterns and harmonics.

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THE ARIZONA KICKER

The Editor Thinks He is of Some Account in a Lively Town.

It Makes a Difference.—The former Mayor of this town was a good hearted-man, but utterly unfit to fill the high and responsible posttion. Strangers used to find him so boozy that he couldn't tell an Eastern professor from a Chicago embezzler, and if a speech of welcome was to be made he paid Jim Savage, the City Clerk. \$10 to stutter it off and ring in a dozen or more Latin phrases.

Since we were elected Mayor by an over-whelming majority the boys see a great difference. We permit no games of old sledge in the Mayor's office. We are never drunk. We

in the reported, has succeeded in organizing a new company upon the terms of the oid.

The outlook for Three Rivers was dark indeed, but it was the durkness that proceeds the broaking of the morn. Mr. Smith adds:
In shaping the destiny of a town imman intelligence is often medical by blind chance. While the municipal authorities were laxing their wits and their real sating an authorities were laxing their wits and their real sating in a hypeicas endeavor to boom their charge, the paper manufacturers of the United states were an amost jooking around for supplies, and in less than tweever months from the time their attention was called to the st. Maurice forest lying within the district and from which only the selar and pine had been crited. 2 less square index of its imber passed into their possession. The laxified in prompany a may, has stated a mill, the plant of which is each to have cost first 1000 and in 1840 the Brat year of its existence, all unknown and unadvertised as it was it simpled to the latter distance anone 5.426.450 pends of its products. The field Falls and Theorier against of the products. The field Falls and Theorier against of the products. The field Falls and Theorier against this point to prepare wood for their factories at home. Two large Michigan Brate to the servition of mills at this point to prepare wood for their factories at home. Two large Michigan Brate home of the field products with the sunderstood, proceed at once, to the servition of mills at this point to prepare wood for their factories at home. Two large Michigan Brate wood for their factories at home. Two large Michigan Brate Michigan of 1.683 square miles of these which was rejected by the builder would become the chief corrier sione. As these caterprises will furnish employment for at least 1,300 men all of whom have to be fed and cothed, I need hardly say there is a boom in the town.

TRAINING FOR MISSIONS

YOUNG MEN AND WOMEN WHO FEEL THAT THEY HAVE BEEN CALLED.

The Methods of Instruction in a Unique In-Are Looking Abroad for Fields of Work, A college for the training of missionaries, in which men and women can be fitted for Gospel work among the heatnen, exists in New York, with 170 students on its roll. Four stories of a pretentious brick building at 600 Eighth avenue, near Forty-fourth street, are used by this unique educational institution, which is under the supervision of the International Missionary Alliance, an adjunct of the Rev. A. B.

Simpson's Christian Alliance, a religious organization which has spread widely. The Alliance was established on an evangelical basis, and the principal peculiarity of the members is their belief in Divine healing. They have devoted a great deal of their energies to home and foreign missionary work, and the college was established to furnish the proper material for the work. In a very comfortable sitting room, with

walls covered with illuminated texts and mottoes, a few of the students, many of them not old enough to be spoken of as more than boys and girls, were chatting when a visitor entered recently. Each were the bagge of the Alliance, a silver cross suspended by a blue ribbon. They acted like the members of one big family, and appeared to be on very good terms. All were bright faced and intelligent looking, and they were talking over their plans for the future, and the fields to which they wanted to be sent as missionaries.

"I am going to the South Seas," a lad said enthusiastically.

"That makes five that are going there," another said. "I think I'll have to join the procession myself."

Everybody laughed, and the conversation turned to Africa and China, although it was 5 o'clock and they were preparing to leave for the day. Each had a pile of books tucked under an arm as they scattered to their rooms

Service when the content of the cont

An Eagle who had lived to a Ripe old Age. and was so thoroughly Wedded to the Idea of Peace at any price that he had Lost most of his Tail Feathers in his Efforts to carry it out, was Taunted and bluffed and grievously Insuited by a Chicken hardly yet able to Scratch for himself. To the great Amazement of the Calcken and all the other Fowls looking on, the large suddenly picked up his Insulter and Shook off most of his Feathers and Demanded a string of Anologies as long as from the smokehouse door to the cornerib. Knocked out by the Unexpected turn of Affairs, the Apologies were Forthcoming, and while the Eagle settled down to smooth his Flumage and the Chicken went for the Bushes, the Turkey clutated his cycbrows and Remarked to the Crowd:

Crowd: Well, by gosh! but who'd a-thought it! POSTSCRIPT. And that's what all the rest of us are saying